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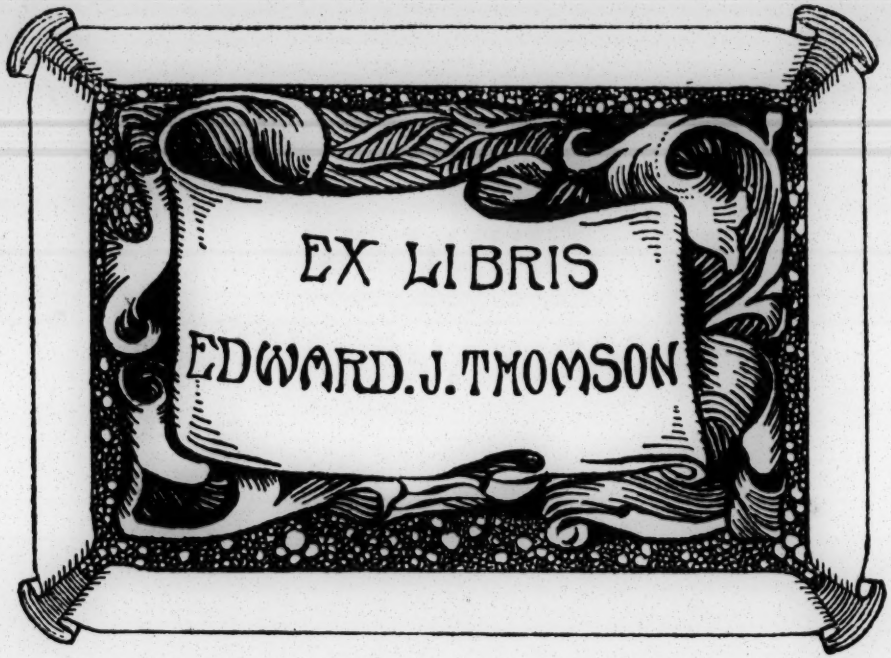

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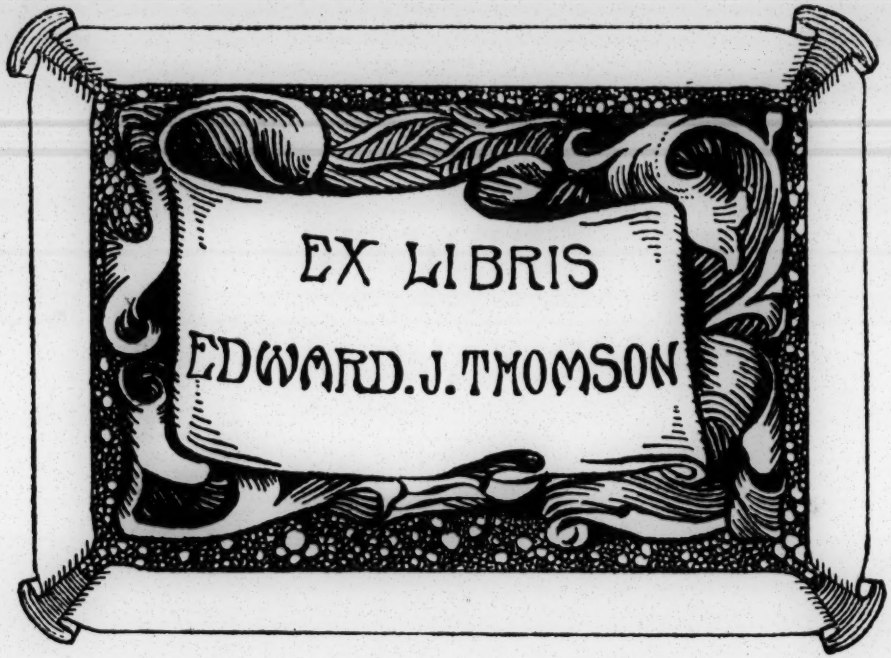

ENGLAND'S

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And our Neighbouring

With admirable DIRECTIONS

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With the *Exemplifying COURT-Hand*; and a

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Written, and Engraven by *E*

LONDON, Printed for *Nathaniel Brooke* at the *Ange*

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INING

DS practised in ENGLAND,

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NS peculiar to each HAND.

ALSO,

OMAN and ITALIAN LETTERS;

d an Exact Copy of the GREEK Alphabet.

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EDWARD COCK

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THILY HONOURED

MASTERS

OF THE

# of Fair Writing,

mous CITY of *LONDON*,

mas Morris,
— *Clifton*,
hard Hoare,
mas Faile,
hard Roberts,
n Warfeild,
n Brome,

Edward Orfewer,
——— *Topham*,
Peter Whalley,
John Brooke,

And Others;

Entituled, *ENGLAND'S PEN-MA*

Nathaniel Brooke, Stationer.

To all Ingenious Practitioners in the Art of VVRITING.

BY Divine assistance, I have endeavoured once more, to become serviceable to you in this curious Art: Many are the Works of this nature by me already published; How pleasant and profitable they have been, they know best who have reaped most benefit by them; These, being Productions of better Experience, it is hoped will find answerable Acceptation. Variety of Knots and Flourishes were presented in my other Works, that by a delightful curiousness, you might be pleased into the love of Fair Writing. *May these Pieces be the happy Objects of that Love which the other were designed to create. That you might meet with no obstructions in the progress of your Practice; You have here Instructions for the Making, Holding, and Managing the* PEN, *with Directions peculiar to every Hand. That your Endeavours in their Imitation may be Crowned with His Blessing, who is the Munificent Donour of all good things, is the hearty wish of*

Your real Friend

EDWARD COCKER.

BEfore you begin to Write, be accommodated with theſe neceſſary Imple-ments or Inſtruments. (*viz.*) 1. A choice *Pen-knife* of Razor-metle. 2. A *Hone*, and *Sallet-Oyl*, wherewith to renew the Edge of your *Knife*. 3. Store of *Quills*, round, hard and clear, the Seconds in the Wings of Geeſe or Ravens. 4. Pure white, ſmooth grain'd, well Gum'd Paper, or a Book made of ſuch, well preſſed. 5. The beſt *Ink* that you can poſſibly procure. 6. *Gum-ſandrick* beaten into Powder, ſearced, and tyed up in a fine Linnen-cloath, wherewith pounce your Paper. 7. A flat *Ruler* for certainty, and a round one for diſpatch. 8. A ſmall pair of *Compaſſes*, wherewith to Rule double Lines at the firſt, and to keep your Lines equi-diſtant. 9. A choice *Black-Lead Pen*. 10. *Indian Black-duſt*, or fine Sand, to throw on Letters written in haſt. 11. A ſmooth *Black Slate*, whereon to exerciſe the command of Hand in the expeditious producing of great Letters and Flouriſhes.

All theſe Accommodations will concern;
But moſt of all a willing mind to learn.

The moſt Artificial way to make a PEN.

1. SCrape the Quill round with the Back-edge of your Pen-knife, but moſt on the back thereof, where the Slit muſt be. 2. Hold the Quill in your Left-hand with the Feather-end from you, betwixt your Fore-finger and Thumb, reſting upon the end of your Middle-finger. 3. Hoof him, that is, enter your Knife ſloaping in the back thereof, and cut off about a quarter of an Inch in form of a Hoof. 4. Slit him, (*viz.*) Enter the edge of your Knife even in the back, and holding your Left-hand-Thumb hard thereon to eſtimate the length of the Slit with the Pegg of your Pen-knife, or the end of another Quill put in, with a ſuddain twitch force the Slit to the intended length. 5. Cradle him, that is, enter your Knife in the other ſide,

ſo much above the Slitt, as the Quill is in breadth, and ſlipe or ſliee him off to the end. 6. Sholder him, (*viz*) Enter your Knife a little above the Slitt, and cut a piece from one of the ſides down to the end of the Slitt in form of a Sholder; then in like manner enter your Knife in the other ſide, and cut ſuch another piece off down on the other ſide of the Slitt to the end; but in cutting both theſe, turn the edge of your Knife outward, that is, toward the back of the Quill, and let them exactly anſwer one the other in the manner of cutting. 7. Nib him, (*viz.*) Having drawn both the ſides to a Point at the end of the Slitt, place the Quill betwixt the Fore-finger and middle Finger of your left hand, holding the inward part of the Slitt flat, and faſt on your Left-hand Thumb-nial. Enter the edge of your Knife ſloaping on the back of the Quill near the end; and having cut half thorow, raiſe your Knife, and with an immediate down-right cut finiſh the Nib. There is a Greaſineſs in the Quill, which hinders it from retaining the Ink, which may be clear'd out by ones Tongue, or rubb ing in the wet ſhavings of the Quill.

Much in the Knife *may lie, much in the* Quill;
But infinitely more reſides in Skill.
The Knife *that cuts the* Pen; *the* Pen, *the* Letter;
But he that wants the Art, *is ner'e the better.*

But that you may not want the *Art*, except willfully, mind the following Obſervations carefully.

1. For want of a ſmooth Edge, (which may be given by Leathering after the Hone,) the Knife will not Nib the Pen clear.
2. For want of ſcraping on the Back, the Quill will not ſlit clear.
3. The thinner the Quill is ſcraped, the ſhorter muſt be the Slitt and Nib, *& è contra.*
4. If the Pen be deſign'd for a full Hand, we cut off more from the Point of the Nib; if for a ſmall Hand, leſs.
5. If the Quill be thick and hard, ſoften it in water, and ſhave it on the back.
6. If the Quill be thin and ſoft, harden it in warm Embers, and fortify the Nib by breadth of the Cheeks, and ſhortneſs of the Slitt.

Here Note, That in Nibbing, the Edge of the Knife is not turned to the one side nor the other, but directed evenly down-right.

From these Considerations we may conclude, that

Down from the Eagle *to the* Wren,
Any Birds Quills will make a Pen.

How to hold the PEN.

HOld the Pen in your right Hand between your Fore-finger, Middle-Finger, and Thumb, with the Scoop or hollow thereof downward; place the end of your Thumb about an Inch and half from the end of the Nib on the left side of the Pen, hold it bowing outward in the Joint, to be always ready for motion, since the contrary will retard your Dexterity. Place your Fore-finger next on the back of the Pen, from thence resting on the right side, extended with the end thereof about half an Inch beyond the end of your Thumb, and not less distant from the end of the Nib on the right side of the Pen; place the end of your Middle-Finger, with the end thereof almost as far distant from the end of your fore-finger, as the end of that extends from the end of your Thumb, lying close to the side of your Fore-finger, and held strait forth in like manner as that is; the Pen fixed, and resting near to the Nail thereof. Lastly, Place your third Finger over the little Finger a small matter inclining toward the inside of your Hand, both that, and the little one easily bowing inward; then place the end of your Little finger on the Paper, and thereon gently rest your Hand. I prefer this way of holding the Pen before all other, both for easiness and readiness of command, being rather pleased with this last consideration of resting the Hand on the Little fingers end, than on the ends of that and the third Finger, as most Professours do. For according to this way, the Hand moves upon its Centre, and may by this means with Celerity and Certainty whirl any stroak about, either inward or outwards. Besides the four Fingers being thus parted, two from you, the two

upper

uppermoſt are without the leaſt obſtruction extended and drawn in; the Fingers in this manner repreſenting a pair of Sheers in their Motion, have all the advantage in reſpect of command that poſſibly can be, &c.

Let theſe infallible Rules for holding the Pen, be attended with theſe Cautions.

1. That you hold not the Pen too upright nor too ſloaping, but let the right ſide thereof reſt betwixt the ſecond and third Joiut of your Fore-finger, reckoning from the end.
2. When you are Writing, caſt your Hand outward or from you, for the contrary will hinder its motion.
3. Hold the Pen gently, and move it with a pleaſant freedom.
4. Reſt not the ſide of your Hand on the Paper, as too many ignorantly do, neither bear too great a ſtreſs on your Arm.

How to ſit to Write.

A Sloaping Desk, or a Board placed in that manner is beſt to write on; for by that means your buſineſs pleaſantly meets the Eye, and your Head is not prejudiced by too much holding down. As for Light, chooſe a fore-right, or left-ſide Light, but be not covetous of too clear or ſtrong a Light, ſince nothing more weakens the ſight. Sit upright with your Body from the Desk, bearing your Face right forward, and at the leaſt the diſtance of a Span from the paper: Having placed your Paper even before you, or very little inclining with the top toward your left Hand, draw in your right Elbow, ſo as that your Arm may be even with your Book, or the ſheet of Paper whereon you Write; And by this means, with drawing your Hand even under the top Line, you will in a ſhort time Write ſtrait without Lines. Lay your Left-Hand gently upon the Paper whereon you Write, to keep it ſteady.

How to manage the PEN.

FIrſt, take the Size of the Hand which you intend to imitate, and Rule double-Lines, agreeable to the depth of the Letters. This you may do with your Compaſſes, being fitted to the diſtance, or you may cut a Quill forked, and that may do as well; But if you would not have the Lines ſeen when you have done Writing, Rule them lightly with a Black-Lead-Pen cut ſmall at the Point, and with white Bread, or with the Paring-duſt of white Leather, rub them out when your Writing is dry. Or Rule Lines with Ink at convenient diſtances in another Paper, and if the Paper whereon you Write be fine, lay the Rul'd Paper under it, and the Lines will appear thereon to your pleaſure.

Thus much for Ruling, *now for* Writing.

Many Inventions have been tryed and uſed for the Initiation of Learners in this curious Art; yet no one of thoſe Inventions has had the honour to be Crown'd with general Approbation; ſome of which ways for your Information ſhall be here delivered.

1. The old way of deſigning Letters with a Black-Lead Pen, or with Red Ink which is better, for the Learner to write over with Black Ink, which is a good ſhift where better helps are wanting; but this being generally uſed by ſuch who are none of the beſt Pen-men, what proficiency can be attained by daubing over their Imperfections, I leave to the cenſure of their Pay-Maſter.
2. A ſecond and more ingenious Artifice is by fine *Genoa* or Poſt-Paper rendred tranſparent by Beating with a Book-binders Hammer, thorow which, being laid over the Copy, the Learner may plainly ſee, and tranſcribe every Stroak and Letter. Yet notwithſtanding all this, the Learner will be put to a plunge how to expreſs the curioſity of Stroaks, and truly to begin, and end moſt of his Letters.

3. The best way in order to a Learners speedy and sure Proficiency, is, that his Hand be guided, and his Head informed by the Hand, and Judgement of an able Master. But since many Teachers have need to be taught, and that every one who is desirous to Learn, cannot make their applications to those Scientifick Souls, who are really such, in respect of Art, as others only seem to be.

4. Therefore in favour to all Lovers and Learners of this universally necessary Art, the present Work was Composed and is Published, wherein as the Foundation of your future Practice, let me recommend to you the Breaks of the Letters of the Original Hands professed in this & our neighbour Nations, (*viz.*) *Secretary*, *Text*, *Roman*, *Italian*, *Court*, and *Chancery*. In the performance whereof, such Care and Pains have been imploy'd, as that they might pass the Test of the most Critically Censorious.

☞ I must here pre-ingage the Learners prudent diligence in the consideration and Imitation of the Dissection or Breaks of the Letters of whatsoever Hand he hopes to be Master of, and that not grosly, but gradually. And that he would first practice by those of the small Letters, not slighting or carelesly huddling over the least part or particle of any Letter presented to his Eye, wishing that the care of his Practice, may transcend that of my Pains.

Particular Observations peculiar to the PEN.

1. THat the Point or end of the Pen, is called the Nib.

2. That the right corner of the Nib is that toward your right Hand when you Write, and the left corner that towards your left Hand.

3. The Edge of the Pen, is that sharp cut at the end of the Nib, which reaches from Corner to Corner.

4. It is said, that we apply the full Mouth of the Pen, when we lay the Edge thereof flat on the Paper, holding the Pen right forward with the hollow thereof downward.

These Considerations, the General Rules of Art, concerning the Applications and Effects of the Pen, do naturally follow, which are these, (*viz.*)

1. All Perpendicular, or Down-right Stroaks, and the Bodies of all Letters conſiſting of ſuch Stroaks muſt be full, (Except the Ornamental Hair-ſtroaks drawn downright in *Text* Capitals;) And all ſuch full perpendicular ſtroaks are to be expreſſed with the Pens full Mouth.
2. All ſtroaks deſcending or drawn down from the left Hand toward the right, muſt be full, and expreſſed with the full Mouth of the Pen. And all ſuch Stroaks beginning and ending ſmall, as the Tail of an *Italian* Capital *L*, muſt be begun with the left Corner of the Pen lightly, and the Pen being immediately turned to a Flat, to expreſs the fulneſs with a heavier poize of Hand muſt as the Stroak winds off to a fineneſs, be more lightly born, and turned to the left Corner of the Nib, whereby the end of the Stroak may be ſweetly expreſſed.
3. All Stroaks deſcending from the Right Hand toward the Left, muſt be ſmall, and performed by the left Corner of the Pens Nib.
4. The effects of the Pen, or ſhadows of all Circular and Oval Stroaks lie full in thoſe parts drawn wheeling from the right Hand toward the Left, and the contrary, every ſhadow having his oppoſite, and the light alſo betwixt the ſhadows directly anſwer one another in artificial Oppoſition, introducing of ſuch Stroaks, be they great or ſmall, great care muſt be taken to begin them lightly with the corner of the Pens Nib; then being by degrees turned or inclined to a Flat to expreſs the fulneſs, you muſt by the like, almoſt inſenſible degrees bearing more and more lightly, wind him off to a pleaſant finiſhing of the Stroak.

How to manage the PEN, *in the command of Hand.*

1. PRactice with a *Pointrel* upon a Slate, bearing your Hand in its motion above the Slate, and your Elbow above your Hand. At the firſt endeavour to command Circles, and Ovals of a moderate ſize, always moving your Hand with a flying freeneſs; when you can perform ſuch Stroaks tolerably well, practice the command of Capital Letters, or whatſoever you fancie.

2. Here

2. Here is to be conſidered the vaſt difference betwixt the uſe of the *Pointrel* and Slate, and Pen, Ink, and Paper, which is this; whereas your Fancy and Judgement can but at the beſt be Portray'd by the *Pointrel* on the Slate with faint unſhadow'd Lines, and the Sublimity of your attainments here, will be to acquire a ſwift career of Hand in expreſſing or delineating of Compaſs-ſtroaks, or Circles, or Ovals, *&c.* But the Pen infinitely tranſcends (notwithſtanding the other may be accepted as an expedient preparative;) I ſay the Pen in its judicious application, even to the utmoſt confines of Imagination, ſurmounts in its admirable Effects, all the pre-mentioned and all other Inſtruments.

3. If you deſire to produce with the ſwift motion of your Hand and Pen, Letters, Knots, and Flouriſhes, the Engliſh way, then muſt be provided a well cut Pen, with a long Slit, and a ſtrong Nib, and hold your Pen in your Hand according to the preceding Rules, next have that well fixt in your Imagination, which you would expreſs upon the Paper; then with a whirling motion of your Hand boldly produce it; thus by a little exercile, you may become a great Proficient in this way of Command, wherein all the Stroaks, Letters, Knots, or Flouriſhes, that you produce, ſhall be adorned with double ſhadows and Lights, according to the natural effects of the Pen. But there is another way with the beſt Pen-Men much in uſe, and eſteemed abundantly more excellent than the former, and that is,

4. The *French* mode of Command of Hand.

This requires that the Pen be made of a choice dry Quill with a long Nib and Slit, and that your Ink be very free or thin. The manner of managing the Pen in this way, is thus, (*viz.*) Invert the Pen, (*viz.*) Turn the Nib towards you, place your Thumb on the Back, and reſt the hollow thereof on the inſide of your middle Finger, above which place your Fore-Finger almoſt cloſe to your Thumb; Then with a bold dexterous motion ſweep the Paper, repreſenting the Picture of your Thoughts thereon, in which you ſhall find all the Lights and Shadows to lie, not only contrary to the former way, but one to ſet off the other to your inexpreſſible pleaſure. Something of this way is to be ſeen in the Copy which begins with *K* in this Book, all whoſe Capitals are expreſſed *à la volee*, as the *French* term is, by which may happily prove ſome encouragement to your Practice of ſo great a Curioſity in Art.

Note, That you are always to move your Hand with the Pen in it, but never move the Pen in your Hand; that is, turn it not to one side or the other, but always keep it steady in your Hand.

5. The most excellent way for Command of Hand.

☞ Prick out those Knots and Flourishes, and the out-Lines of those Beasts and Birds that you would perform by Command of Hand; then rub a piece of Charcoal on a Tile, and being provided of a piece of Broad Cloath-List wound up close and even, dip it in the Charcoal-dust, and therewith what you have pricked, Pounce through upon a clean Paper; then with good Pen, and free Ink, compleat it by command, either by the *English* or the *French* way; And when your Piece is finished, wipe the remaining Dust off with a Feather.

Directions *for the Leaf beginning with* Anctisthenes, *and for that which begins with* Justinian, *and for that which begins with* N. *That of* A *being written in the round English Text. That of* I, *in the Dutch Text; and that of* N, *in the Churab Text.*

FOr the Writing of these Hands, prepare a Pen of an able Quill made after this manner, (*viz.*) In Proportion the breadth of the Nib, to the breadth of the *Minnim* Stroaks. The Left Corner of the Nib must be a little shorter than the Right; for in holding your Pen to Write these Hands, the hollow thereof must be turned somewhat towards your right Hand, so that the Pen is not layed to a Flat, or directly fore-right, in the Writing of any down-right Stroak, but turned side-ways with the hollow, as before: Neither is any Letter or Stroak, notwithstanding their breadth performed by Compression, or a forced carriage of the Pen, but with a moderate and easie poize, or pulle.

All the Bodies of the Letters of these Hands depend upon a Perpendicular, or down-right Line, and that, according to Rule, must be full. The beauty and curiosity of these Hands consisting in the direct and smooth carriage of that Stroak. Therefore at the beginning of your Practice, Rule double Lines agreeable to the depth of the Letters. For these, and all deep Hands, it were necessary you had a small pair of Dividers, by which exactly to estimate the depth of Letters, and prick down the distances of Lines, which Rule with Black-Lead, and rub them out when your Paper is dry, according to Rule. A small Brass Square would not be less necessary to be applyed to the upper-Line, and to draw down Perpendiculars by the side thereof with Black-Lead, by which to attain the certain down-right motion of your Pen, especially for *Church-Text*, wherein after you have with your Dividers proportioned the distances of the Letters Body-Stroaks, you may, by the side of the Square, draw them all down immediately, and exactly. Some there are who pass for Masters, that first design all Text-Letters with Black-Lead then smoothly, and curiously draw their out-Lines with the Pen, and fill them up with Ink; But I approve not of such Artifice, though it verifies the Addage, that *there is cunning in Daubing*.

It will be helpful in the Writing of *Church-Text*, that you Rule two Head-Lines, and two Ground-Lines, to confine the Cantons of the Letters to their due bounds, and permit not the Body-stroaks of the *Minuums*, and the straight Feet of the Stems to extend further than from one inward Line to the other. In expressing every upper Canton, draw with the left Corner of the Nib, a Hair-Stroak for the first Flat, then apply the Edge of the Pen to that Stroak, and with the full mouth thereof, draw down the Cantons sloaping from the first head Line to the second; also with the left Corner of the Nib, finish the Feet of the lower Cantons.

From these, if Learners would proceed gradually, which would prove their greatest advantage, I should recommend to their ingenious Practice, the use of the ensuing Method, (*viz.*) When by the prevailency of their Practice, they have gain'd the Mastery of any *Text-Hand*, or Hands, which are the best Introductions to Writing, and the greatest Confirmation of the Learners Hand that possibly can be. I say, when the Learner hath conquered *Text-Hand*, let him address himself to the the Grand Engrossing Hand on

that Leaf which begins with *F*. And observe, that as this Hand descends from the round *English Text*, so by contraction to proportion the Pens Nib, which may for this Hand be cut even at the end, or the right Corner left insensibly the longest. This requires an able Pen, and steady Hand. In the beginning of your Imitation, the same Method would be observed, as in the round *Text*, (*viz.*) To take those Letters together in the course of your practice, as by their affinity, help one to the making of another; and first, the round ones, as ȣ, o, ȣ, ȣ, a, q, next those with stems, as ꝑ, ꝑ, ꝗ, ꝗ, ꝗ, ꝗ, ꝗ, ꝗ. Lastly, the *Minnums*, with the rest of the short Bodied Letters, as i, r, n, m, u, v, w, p, ꝏ, ꝏ, ꝏ, ꝏ, ꝏ. Or if you please, you may reserve the Letters with Stems for the Last, as carrying something more of difficulty along with them. I shall not here need to reinform you of the business of Ruling, Pouncing, *&c.* But would desire you to express all Perpendicular Stroaks with the Pens full Mouth boldly and cleverly, And that you would remember to cut all uniting Hair-Stroaks either with the edge of the Pens Nib, or its left Corner, very lightly applyed and carryed with a free motion.

As for Capitals for this Hand, those delivered in the Copy of the Breaks of *Secretary Letters* will serve indifferently well, being every one dissected into parts accorting to his artificial beginning, proceeding, and ending. And underneath, the entire Alphabet is delivered, for the confirmation of the premisses.

Directions *for the Three other Leaves of Sharp* Secretary; *the first beginning with* Bias, *the second with* Eleazer, *and the third with* Demosthenes; *being every one less than other, according to that Order as they are named.*

THat of *B* was designed for an Engrossing Hand, that might be more facil and dexterous, than the absolutely Set-*Secretary*. This requires a less able

able Pen, free Ink, and that the right Hand be in the Writing thereof turned outward, or from you, as is neceſſary in the Writing of theſe and all ſloaping Hands; for the better compliance with their poſition, that poſture of the Hand conducing much to the clear drawing down of all Body-Strokes, and the fine cutting of all uniting Hair-Stroaks. But here I muſt give you a Caution, (*viz.*) that you Imitate no Joined Copy in the Book, till by practiſing after the Breaks and ſmall Letters peculiar to that Hand, you have acquired a clever motion of your Hand in the true ſhaping of your Letters. After which, having Ruled, Pounced, and fitted your Pen, you may encounter the Copy intended. I preſume to have wrote enough for the Information of every intelligent perſon, concerning the fitting of the Pen to the ſize of every Hand; one Hand requiring a larger, another a leſſer Nib, according to their various proportions. In this Copy of *B*, if you begin at the Foot, and aſcend, you have firſt for your Imitation an Alphabet of ſmall Letters, which require your prementioned Practice. This Example, being intended for a ſubſtantial firm Hand for Duration. I would adviſe in your Imitation, that you would rather Write your Letters more full and large, than that they ſhould be the leaſt degree leſs.

When th' Alphabet is in your Head, and Hand
Advance, the Joined Copie to Command.

In Joining, obſerve your diſtances, (*viz.*) from one Letter to another, in Words, the diſtance of the *Minnums* or Stroaks of the ſmall [*n*,] and from Word to Word, full the breadth of a ſmall [*o.*]

All Compaſs-Letters great and ſmall wheel round,
No rough-hew'n Corners muſt therein be found.

Generally every part of the Capitals belonging to this Hand, depends upon the form of a Circle; as may appear in the Example of Breaks, therefore the Learners care will be engaged in conforming them all to that Figure.

Command all Letters of one Kind or Name,
In their Dimenſions to remain the ſame.

This Rule, though it be General, particularly concerns every Letter; as that every *a*, every *b*, every *c*, &c. in a Copy, bear an exact Proportion, likeneſs, or reſemblance one to another. And the Rule is General, for it equally concerns the Letters in all Hands and Copies that are, or can be Written.

Therefore let the Learner treasure up this Rule, as a Jewel in the Cabinet of his Memory.

In the Writing of these Hands, conjoin all Letters that will not naturally unite one with another. Alphabetical Distichs are of excellent use; one of which you have in every one of these Copies. For in two short Lines the Learner shall Write all the Letters, which carefully and curiously performed, will be of unimaginable advantage to Practitioners. In the Copy of *B*, you have the Representation of an Angel holding a Shield, wherein are first delivered the Ten Figural Characters, wherewith all Numbers are, or may be Written; which are valued thus. 1 one, 2 two, 3 three, 4 four, 5 five, 6 six, 7 seven, 8 eight, 9 nine, 0 Cypher. Secondly, the Seven Numeral Letters are presented, which were originally used by the *Romans*; and are valued thus. I one, V five, X ten, L fifty, C an hundred, D five hundred, M a thousand. So much for the Leaf of *B*. Those Copies beginning with *E* and *D*, depend much upon the same Rule delivered for that of *B*; but as they are more cursary or running, so they admit of a greater mixture of Forreign Letters. They also crave a Pen with a very fine Nib, made of a Flag, or the Third or Fourth Quill in a Goose-wing; and that the Hand in Writing of them be lightly born, and moved with a pleasant dexterity.

Directions *for the round mix'd* Secretary-Copies; *the first beginning with* Cato, *the second with* Glaucius, *the third with* Hermes, *and the last (however placed in the Book) is that of the Abbreviations, with their Significations, wherein there is most variety. Hither may be referred that of* Plautus.

THese Hands are all light Bodied, and depend upon a Circular Motion. In the first of these Copies are delivered the Capital Letters, which are indifferently proper to all; and most of their parts depend something more upon the form of an Oval, than the small Letters. If I shall not need to trouble you with repetition of the prescribed General Rules and Directions, and those that follow in the Four and twenty Distichs, every one beginning with

with a Letter of the Alphabet; then I assure you that you are sufficiently accommodated, as to your proceeding in the Imitation of any of these Hands. Yet I must tell you, that the Letters of these round Hands, will not admit of those Breaks, as sharp *Secretary-Hands* do: for in these Hands, all that possibly can be done at once, must be performed at one motion of the Pen. Which Letters by more or less sloping, your own Eye will inform you; and they are to be observed in your Writing, according to their various depths, breadths, fulness, roundness, and sweetness.

Here let me advise all Practitioners, whose design it is to learn most, or all of the Hands; that, as before they Wrote *Secretary* for the confirmation of their Hands, they would practice some thing of *Text-Hands*; so here for the Information of their Heads, before they address themselves to the Imitation of any of these round Mix'd Hands, which are compounded of *Secretary*, *Roman*, and *Italian*. I say it will be requisite, yea abundantly advantageous, that they learn *Italian-Hand* to some perfection first. For the true shapes and delectable curiosity attending the Letters deriv'd from *Italian*, and mixed with these Hands, can never be expressed by a Master, much less by a Learner that understands not their Original. Those who proceed not so far, may consult with the ensuing Verses.

Procure a well-cut, clear-slit, long Nib'd Pen.
Lightly your Paper Pounce, Rule Lines, and then
With clear free Ink, *light Poize, fit postures, and*
All that concerns the Body, Head, and Hand.
Those Letters Write of the small Alphabet
Whose near resemblance in their shapes beget
Ease in performance; having thus acquir'd
With curious pains what is in these desir'd.
Next Imitate the Alphabets; then Join,
Till your worst Lines transcend the best of mine.

Directions *for those two Leaves, the one beginning with Wise* Solomon, *the other with* Quintilian.

THis Hand is by Printers call'd *Italick*, and it is by Writers, when largely Written, denominated *Italian-Text*. For in avery fair Character of this kind, they Write most of their Tables which they hang out, to Charm the Eyes of Beholders, and make them believe, *&c.* This is also called the Round *French-hand*, being very much used in *France*. This is the most easie to Write, and most Legible when Written of any Hand produced by the Pen. This Hand I have taught some, and can teach to any intelligent persons in 3 or 4 Hours without Intermission, and to Write it well. The Demonstration thereof, is the most easie of any Hand that can be Written.

Thus; Of the [*i*,] the [*o*,] and the [*l*,] almost all the small Letters are composed. Make an [*o*,] and adjoin a *minnum*, or [*i*] to the right side thereof, it becomes an [*a*;] if the [*o*] be affixed to the right side of the [*l*] at the Foot, it makes a [*b*:] half the [*a*] drawn toward the left Hand from a little at the top is a [*c*;] an [*l*] drawn down to the right side of the [*o*,] makes a [*d*;] half the [*o*] with a small inturn at the top is an [*e*,] the Stem continued and turned a small matter toward the right Hand at the Head, and toward the left at the Foot, with a Bolt shot through in the upper Line from left to right, with the Edge of the Pen, becomes an [*f*,] an [*o*] with half the [*f*'s] Stem, drawn down from the right side, and turned up toward the left, is a [*g*;] an [*l*] with an [*i*] joined to his Foot on the right side, is an [*h*,] *&c.* For the rest, I leave to confer with the small Alphabet on the Leaf *W*. For I think it would be labour in vain, to lead you further in a path so plain.

Whensoever you Write this Hand in a larger Size, it is but making the Letters proportionably larger; For if the larger be truly Written, they will appear to be the same, as if the lesser were viewed with a Magnifying Glass. When we make the Letters much larger, as in Tables, We grace them with *Italian Capitals*. When we write them small, those Letters on Leaf *Q* are used.

Directions

Directions *for thoſe two Leaves, whereof one begins with* Menedemus, *the other with* Thales.

THat of *M* is a right *Roman* Hand, for which the Breaks of the ſmall Letters are delivered in order from *a* to *&*, which is the beſt Guide that can be for the Writing of this Hand. Under which the Alphabet fairly and plainly performed. Yet here you may Note; 1. That the Letters with Stems are all to be kept to one and the ſame height. 2. That all Circumferential Letters, or thoſe with Whites, as *a, b, d, g,* muſt bear a like compaſs conformable to the [*o,*] and that muſt be a full perfect Oval. No Hand more offends the Eye than this, and that laſt treated on, if all their Letters do not tend and bend one way. You have after theſe the Capital Letters diſpoſed in order as they help one to the making of another. And under them, that nothing might be wanting, the Alphabet entire; Belonging to which, the moſt conſiderable Obſervation, is, that all their ſtroaks be drawn boldly, well compaſs'd, and clear. And that by inſenſible degrees, they ſwell to a fulneſs, and by the like pleaſant degrees decline to a ſmaller.

The Rules delivered for the Copy *M*, will ſufficiently ſerve for that of *T*, only obſerving, that in their making the heads of the Letters by re-doubling of the ſtroak, that is, by running up the Pen, and drawing of it down; whereas the Bell or head of the *Roman*-Stem, is made by 2 or 3 applications of the Pen, as may be ſeen in the beginning of the Breaks directing how to make the ſmall [*b.*]

Directions *for* Italian-Hands.

ON the Leaves beginning with *V, L, S,* and *O.* You have alſo for this Hand, the Breaks of the Letters both great and ſmall, as they help one to the making of another, faithfully delivered, which may be ſaid to be both Rule and Example. And thoſe of a large Size, that you might with facility

apprehend the true carriage of every ſtroak. There is no Hand requires ſo excellent a Pen, and ſo curious carriage of the Hand in Writing, as this. Let your Pen have a long Nib drawn moſt accurately down to an exquiſite Point, and that moſt clearly cut, according to Rule, and evenly and exactly divided by a Slit clear and long. A Pen for this Hand eſpecially, muſt not be hard and ſtiff, but yielding and complyant. Scrape the Nib round on the Back to make the Corners thereof more curiouſly exact and ſharp. You may hold the Pen in Writing of this Hand, according to former Directions. But *Italians* hold the Pen betwixt the fore-Finger and Thumb, both riſing a little in their joints, drawing all the other three Fingers one over another into the Hand, and reſting only on the little Finger. This is an incomparable way for freeneſs and dexterity, and I have as Incomparable Writing produced by this way. But I ſhall without impoſing either, leave every Practitioner to his free choice. It follows now, that we ſay ſomething as to the Hand it ſelf. This Hand, in its moſt curious way of Penning, depends upon the form of a long or narrow Oval; which Figure ſweetly and perfectly ſtruck, is infinitely pleaſing to the Eye; and the more in a ſlanting poſture, which the nature of this Hand requires. Not only the compaſs-Letters, as the ſmall *a*, *b*, *c*, *d*, *e*, *g*, *o*, *p*, & *q*, do conform to the form of the prementioned Oval. But every Letter, and every part of every Letter, both great and ſmall, is framed and built up with the Oval. A Copy of *Chancery* alſo, or the plain ſet form'd *Italian* is delivered on the Leaf beginning with *Velcurio*, in which, taking the former Directions along with you in the practice of the Alphabet, there can remain no difficulty that may retard your Practice. Next that beginning with *Laucius*, which is only a diminutive of that of *V*, being poſited more ſlanting, and expreſſed with ſomething more of freeneſs. The Copy beginning with *Simonides*, we call a Cloudy *Italian*, for that the Heads of the Letters whirl about flying like Clouds before the Winds. You may ſee in the Breaks after what manner thoſe ſtroaks are carryed off, the Bodies are the ſame with others, and need no further directions. That begnning with *O*, is called the large *Chancelereſque* or Running *Italian*, and is in my Opinion, in its perfection the moſt graceful Hand that ever took flight from the Pen; and but that it conſiſts of Extremities, would be as uſeful too. In ſilence let the Hand ſpeak for it ſelf; and may the happineſs of your Practice produce better things.

After all these, you are invited to a Dish of *Italian* Capitals, being a Page containing 2 Alphabets; one larger in 3 Lines, the other lesser in 2 Lines; wherein to please your Palate, is presented as much variety, as the Dish would hold. Fall too, and much good d'you.

Directions *for the* Court-Hand Copies.

See the Breaks of Exemplifying Letters, which are indeed the Foundation of Great and Small *Court-hands*, wherein there is not the least Tittle but what is expressed according to Art; Every Letter beginning, proceeing, and ending as it ought to do. A Pen for this Hand must have the left Corner of the Nib much shorter than the right, being made of an able Quill, and the Nib fitted to the breadth of the stroaks. Cut the Nib even down-right, and that will cut a Hair-stroak like the edge of a Knife. If the stroaks of these Letters be not firmly drawn down, and cut like a Diamond for exactness, *Court-hand* will be but a clownish business. This is an excellent Hand for Duration, and being well written, not unpleasant to a judicious Eye. It is proper for the Letter of these Hands in their position, to incline toward the left Hand, differing from all other Hands; and here the contrary would be ridiculous. The chief Art consists in the true joining of these Letters. The Copies will best inform you by Ocular demonstration how all compass-Letters are drawn into others, and others into them. Every Letter in a word that can, being as it were, linked one to another. And that all the words stand together as near as conveniently they can, not to touch one another. And that a round [*r*] must follow an [*o*,] and after any other Letter a long [*r*.] That all the Letters of one Name, must be of like dimensions. That the small Letters have punctually the same shapes with the Larger, and are alike proportionable in all their parts. What else concerns, must be referred to the Learners ingenious diligence.

Directions *for the* Greek Copy.

I Have done my endeavour to pleasure young Schollars with the *Greek* Characters, on the true performance of which, they may confidently depend. The Capitals whereof, some are the same with the *Roman*, or common Print, are written with a fuller Pen than the small Letters. The Effects of the Pen, that is, the full and small of all stroaks in the lesser, lie contrary to those of all other Hands; and all these Characters are best written by Inverting the Pen, as is directed in the *French* Mode of Command of Hand. Their Denominations are set over the Characters, and over them the Letters they signifie, that nothing might be wanting for your plenary Information.

To make Ink.

TAke 6 Ounces of Gauls, broken very small, put them into an Earthen Pitcher, and pour into them 3 Pints of broken Beer, or Rain Water, and half a Pint of Vineger, then let it stand 2 or 3 days; strain it from the Gauls, and put 4 Ounces of Copperis therein, also 4 Ounces of clear Gum Arabick, broken small. You may in occasion of hast, set it on, or near a gentle Fire, yet not to boyl; but Time, without a Fire will bring it to a better perfection, both in respect of colour and duration. Your often stirring of it is requisite, not only the better to embody the Ingredients, but to keep a white scum from arising to the top, which will eat out the heart of your Ink. A small quantity of Loaf-Sugar will make it lustrous.

To make Red Ink.

TAke a quart of Rain water, one Ounce of freſh colour'd ground Braſil, and four Drams of the beſt Mather, boyl it one third part away, then put in near half an Ounce of Allum broken to powder; let all boyl till it come to a Pint; then put in half an Ounce of Gum Arabick, and as much Cherry-Tree Gum broken ſmall; let it ſtand till cold, ſtirring it often, then ſtrain it, and keep it for your uſe. You may enrich your Compoſition by a ſmall quantity of Vermilion.

To Write with Shell-Gold, *or* Silver.

STeep a ſmall quantity of Gum Arabick in Spring-water, ſtrain that water through a fine Linnen-cloath, and with the ſmall end of a Feather temper the water and your Gold or Silver ſo well together, that being conveyed into a new Pen with the Feather, it will run freely; then Write therewith what you pleaſe; and when it is dry, lay your Paper on a Plate or ſmooth Board, and poliſh your Writing with the Tooth of a Wolf, or Maſtiff-Dog.

An Alphabet of Profit and Delight Together mix'd for thoſe that learn to Write.

A Due Proportion is the Life of *Art*;
Which ſtrive to keep, in all, and every part.

Bear from the Board your Breſt; your Head a Span
From Paper raiſe; Write lightly as you can.

Circles, and Ovals ſweet, and ſmoothly draw,
From which all Compaſs-ſtroaks derive their Law.

Deſign with Red Ink, what they Write with Black:
So may young Scribes ſoon learn the Writing Knack.

Expreſs all Letters in their true diſſection,
For that's the firm Foundation of Perfection.

Full ſtroaks the Pen's full Mouth require; but ſmall
For the Nibs edge, or his left Corner call.

Give every Stroak his lively, full and ſmall:
Clearneſs, Vivacity, and truth are all.

Hold your Pen fairly forth; gently, not hard,
And the ſweet Graces of all ſtroaks regard.

In all you Write a ſweet Dexterity,
Will charm the Readers Fancy through his Eye.

Keep Letters even at Heads and Feet, and Grace
The diſtances of Words with an [o] ſpace.

Like ſtanding Corn, made by the Wind to bend,
So all one way muſt Letters Bodies tend.

Mind the Coherence of all Stroaks and Letters,
This Obſervation ſoon the Judgement betters.

No Flatneſs, Roughneſs, Blotts or Blurs muſt flie,
From your ſmooth Pen that may offend the Eye.

Obſerve the [i] the ſmall [o] and the Stem,
For all your Letters are compos'd of them.

Proportion the Pens Nib to every Hand,
And by unwearied uſe command Command.

Quills ſoft, in Embers harden, hard Quills ſoak.
Proportion the Pens Nib to the [i] ſtroak.

Remove your Hand even underneath the Line,
If to Write ſtraight without Lines you deſign.

Such Letters in a Piece as bear one Name
In their Poſitions muſt agree and Frame.

Turn not your Pen in Hand in your Command,
Your Elbow raiſe; from Paper keep your Hand.

Uſe brings Celerity, confirms, and tries
Our Heads and Hands, Arts ſole Soul's Exerciſe.

Writings tranſcendent Beauty ſhines moſt clear,
When all the Stroaks to live and move appear.

Ten
X Things we Pen-Men uſe; Pens, Paper, Ink,
Desk, Knife, Hone, Gum, Slate, Sand, and Art gains Chink.

Your Eye muſt wait on your Pens Nib; your Hand
Muſt never wildly move, nor dully ſtand.

Zealouſly for ſo rare an Art contend
As *Writing*; bright Renown may Crown

The End.

Four Diſticks on every Letter of the Alphabet, fitted for Copies to be Written in any of the Hands in this Book. Compoſed for the Profit and Delight of all Learners.

By their Friend EDWARD COCKER.

A

AMendment, that great Work of Works concerns
The greateſt Teacher, and the leaſt that learns.
All thoſe rare Virtues which from others ſhine;
May, by Ingenious Diligence pr[illegible]thine.
Afflictions ſpur us on, in Virtues Race,
To a bleſt Proſpect of the Throne of Grace.
Alas! what's Man when all his Money's gone?
But like an empty Cask, or Skeleton.

B

Brave Times! when worth her self's not worth a Straw,
Unless from *Guiney* she her self can draw.
By too too soon assuming of the Bays,
Thousands have lost even their deserved Praise.
Beauti's Dame Natures Pride, a skin deep Grace,
But Virtue makes the Soul out-shine the Face.
Blind *Mammonists* whose only God is Gold,
Would Heaven enjoy, yet still their Baggs would hold.

C

Conscience abused is the worst of Furies,
And will condemn more than ten Thousand Juries.
Coin above Conscience who prefer, will know,
When 'tis too late, it is below, below.
Commend not Day till Night, nor censure Man,
Till *Death* hath with his Dart, done what he can.
Conscience be silent, says the Impious Droll,
Tell me no more of Heaven, Hell, or my Soul.

D

Despise not Learning meanest Introduction,
Embrace her Rules, and hate to hate Instruction.
Death's Motto's *have at all*, his Sythe mows down
The Rich, the Poor, the Emperour and Clown.
Dangers foreseen endeavour to prevent
With winged Speed, Delays teach to repent.
Doctor of wise Frugality commence,
Wasting breeds Want, Expence concludes with Pence.

E

Exemplar Lives are Virtues living Law:
Precepts may lead us; but Examples draw.
Exceſs produces Sickneſs from thoſe things
From which our Health with Moderation ſprings.
Even th'under Graduates of *Gotham-Colledge*;
The emptieſt Brains would be thought full of Knowledge.
Examine when you count your Caſh at night,
Whether your Weights, or Conſcience were too light.

F

From Envies Influence and Emulation,
The Nobleſt Virtues gain their Augmentation.
For him was made the Chariot of Renown
Who Chance outbraves, and fears not Fortunes frown.
Friendſhips nurſt by Opinion ſoon grow fair
And promiſing but vaniſh into Air.
Few can reſiſt the tempting ſhine of Gold.
From Pole to Pole, all are by that Controll'd.

G

Good to advance, and evil to ſuppreſs,
Are the Grand Arts which Virtues Sons profeſs.
Great Honours are great Burthens; and Fames Blaſt
Which here we hear will not hereafter laſt.
'Gainſt the ſweet Paraſites bewitching Snare
There's but one Antidote, that is, *Beware*.
Gain, by th'attractive virtue of her Call.
To wait upon her Influences all.

H

He's wise who always thinks what's best to do,
And in his Actions doth his Thoughts pursue.
How many Thousands know what's Fit and Just,
Yet will do right, not when they may, but must
He is the most ingenious Man alive
Who can lost Oppertunities retrive.
Have you not seen a Bee without a Sting?
Man Moneyless is such another thing.

I

In your Imployment imitate the Sun,
Who Days, Nights, Years & Constant Course doth run.
If Men split twice, on the same Rocks and Shelves,
Let them blame none, but rather thank themselves.
If Nature's Gifts shine forth in every part
Let Grace and Virtue Crown her curious Art.
If her choice Favours Nature doth denie,
Let Grace and Virtue those defects supply.

K

Keep company with none, but to whom Heaven
Hath Altitude of Worth, and Wisdom given.
Know how to keep, as well as gain your Chink,
'Tis strange, yet true, for want of Weight men sink.
Knowledge and Learning are meer empty Toys,
Compar'd with White or Yellow-headed Boys.
Keep Money, Money kept will keep its Master.
He mocks himself who is of that a Waster.

L

Let Works not Words ſpeak what you underſtand;
Knowledge and Practice ſhould go Hand in Hand.
Labour's Mans common Lot, he muſt not reſt,
Till Death preſents him his *quietus eſt*.
Labour refines our Bodies and our Brains;
But thoſe who take no pains, are took with Pains.
Love ſpurrs on Labour, Labour gains by uſe
Experience, and thoſe three rare Works produce.

M

Many their Livings by the Pen procure;
And no Man's Living but for that were ſure.
Man's Reaſon, Will, and Power then moſt tranſcend,
When moſt they anſwer his Creations END.
Meet Complements with Complements, and Smiles
With Smiles, be not enſlav'd by others Wiles.
Men ſhun him as a Peſtilential Air,
Who in *Pecunia's* favour has no ſhare,

N

Nothing ſo ſmall brings ſo great Good to Men,
As that admired Inſtrument the *Pen*.
None are ſo far beneath true Wiſdom's Sphere,
As thoſe who think themſelves already there.
Not Verbal Sounds, but Reaſon and ſound Senſe,
Are Heralds blaz'on the Souls Excellence.
Next under God, think Money your beſt Friend,
For that performs what others but pretend.

Of

O

Of all the curious Inſtruments that are
With an excelling Pen none may compare.
Only to ſee proves of ſmall conſequence:
But to foreſee ſhews Wiſdoms Excellence.
Others Concerns who minds not, he ſhall find.
More Oppertunities his own to mind.
Our Time and Coin if rightly underſtood,
Would not appear leſs pretious than our Blood.

P

Pleaſures, thoſe fineſt Momentary Things,
But ſmile upon us, and then take their Wings.
Pleaſures, and Treaſures, big ſwol'n Eminence,
Are Toys, Traſh, Smoak, the mockery of Sense.
Pray Men for God's ſake to do ſuch a thing:
No; but for Money's ſake their heels take wing.
Poor Virtue in contemptible array,
Comes ſneaking after bright *Pecunia*.

Q

Quickly the death of thoſe bad Cuſtoms be,
Which grown to Habits, vow the death of thee.
Quell fond deſires; disband thy thronging Cares,
By Prayers and Practice ſhun the Tempters Snares.
Quickly loſt Time endeavour to retrive,
And for true Grace, Man's Nobleſt Riches, ſtrive.
Quarrel not, nor contend in high flown Brags,
With him that has more Mettle in his Bags.

R

Rather be term'd by Silence Melancholy
Than let Verbosity proclaim thy Folly.
Run Virtue, run, the Race thou hast begun,
'Tis death to Envy to be once outrun.
Riches, when their strong Forces interpose,
O how the Man dares and outbraves his Foes.
Remember, whatsoever is worth having,
Will soon take wing, without the art of saving.

S

So live, as if you were to day to die.
So learn, as if you could Death's Power defie.
Seaven Soul-condemning Sins Mans Life infest,
Who sees their Death before he dies, is blest.
Search for Pearls, Gold, and Gems most Excellent
Pearls, Gold, and Gems are Truth to true Content.
Such are unworthy of *Fortune's* favour,
Who will not wisely keep her when they have her.

T

The Worlds Magnifique Globe most falsly measure
By Lines of Profit, Honour, or vain Pleasure.
The Sons of Vice address to Virtue make,
With the same pleasure as Bears court the Stake.
Too many laugh, and quaff, and roar and rant,
Till want of Sense brings them to sense of want.
That Mans Arithmetick is of rare use,
Who suddainly can Pence to Pounds Reduce.

V

Virtue abhorring empty Verbal Stories,
In rare Performances diſplays her Glories.
Vain Glorie's Emblem is a blazing Tapor,
Whoſe ſhort liv'd ſnuff ends in a noiſom Vapor.
Vice triumphs over Virtue, Grace like Graſs
Is trampl'd on, the World's at a rare paſs.
Virtue and Vice alternately are ſold
For the Grand Price of high and Mighty Gold.

W

What ſignify the ſayings of *Apollo*
To thoſe who ſcorn his Sacred Rules to follow?
Would you buy Arts and Parts which Men moſt Prize?
Their Price is Induſtry and Exerciſe.
Who ſow to others Profit and Delight,
Reap commonly Indignity and Spight.
While Money's plenty every one's your Page,
When Money's gone they'l hiſs you off the Stage.

X

Xenocrates invented this choice Sentence,
That a ſhort Pleaſure brings a long Repentance.
X Living Champions God's Commands, oppoſe
To the Seven deadly Sins your Mortal Foes.
X Thouſand, thouſand times ſtrive to excell,
In Thinking, Speaking, and in Doing well.
X Groats, th'Attourney's Fee, like Ten Granadoes
May quell thy Enemy with his Bravadoes.

Y

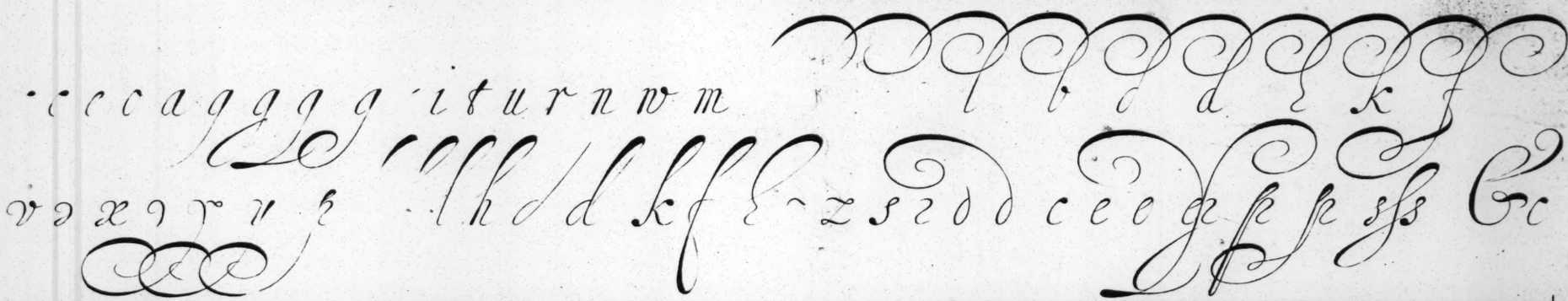
Your Veneration of JEHOVA's NAME,
By Observation of His Laws Proclaim.
Your Memories with choicest Treasures Store,
And never Virtues Heavenly Course give o're.
Youths would to Learning run, which slowly go,
If her Worths thousand part they did but know.
Your Time improve, and prove a gallant Man;
He may do much, who will do all he can.

Z

Zealously serve thy Maker; keep thy Station,
Truth, Diligence, and Coinguild Reputation.
Zeno exhorts all those in Virtues Race,
To strive still for the Prize, and mend their pace.
Zoyle and *Momus* lie you down and Die,
For these Inventions your whole force defie.
Zeal and true Faith are by good Works expresst;
Let's quit all Creature Comforts to be blest.

FINIS.

The Breakes of Italian Letters, in order, as they helpe one to the making of another.



A a b c d d e f f g h i k l m n o p p q r r s s t t v u w x y y z &

Velcurio a learned Philosopher, lying vpon his death-bed when his Friends came to comfort him, said the Father is my Creatour, the Sonne my Redeemer, the holy Spirit my Comforter; how then can I be sorrowfull or dismaied.

Velcurio's knowledge, Love & zeale desire. gmwx.
whose fixed minde, by Faith, did Heaven acquire. ksyz.

Running Italian

no of eminent Learning said,

that such as would excell in

Arts, must excell in Industry.

Cocker.

abcdefghiklmnopqrsstuvwxyz

Quickly on quick expiring moments seize.
Be Labours friend, war wth. dull sloath & ease.

Quintilian recommends to all Parents the timely Education of their Children; aduising to traine them up in Learning, good manners, and virtuous Exercises: Since we commonly retaine those things in Age which we entertained in youth.

A a a B b b C c c D d d E e e F f ff G g g H h h
I i j K k k L l ll M m m N n nn O o o P p p
Q q g R r S ſ s ß T t ſt V v u W w X x Y y Z z &

EDWARD COCKER

E: Cocker.

Wisdome, whose quickning rayes make profit rise,
Exalts man's minde aboue the azure Skies.

Wise Solomon, from the sublimity of his Understanding, pronounced this diuine Aphorisme, That to feare God & keepe his Comandments is ye whole duty of man.

A a b b c d e f g g h h i k k l m n o p q r s t v u w x y z

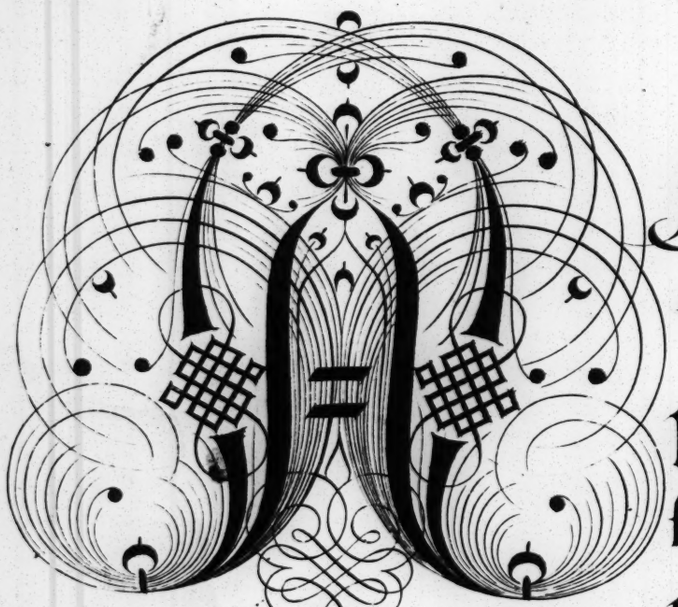
Make peace with Heaven; quiet's exil'd from Earth.
Let holy zeale bring forth Faiths second Birth.

Menedemus exhorted Antigonus the Sonne of King Demetrius, to remember that he was a Kings Sonne: thinking that would be a sufficient motive to keepe him from vnworthy Company, and vnseemly Behaviour. Let vs ever remember that we are Sonnes of a greater King. ceoagd.

A a b c d e f g h i k l m n o p q r ſ s t ſt v u w x y z &

& &

&



Antisthenes the Philosopher being demanded by a young man what was best to learn. answered, to vnlearn ye evil thou hast learned.

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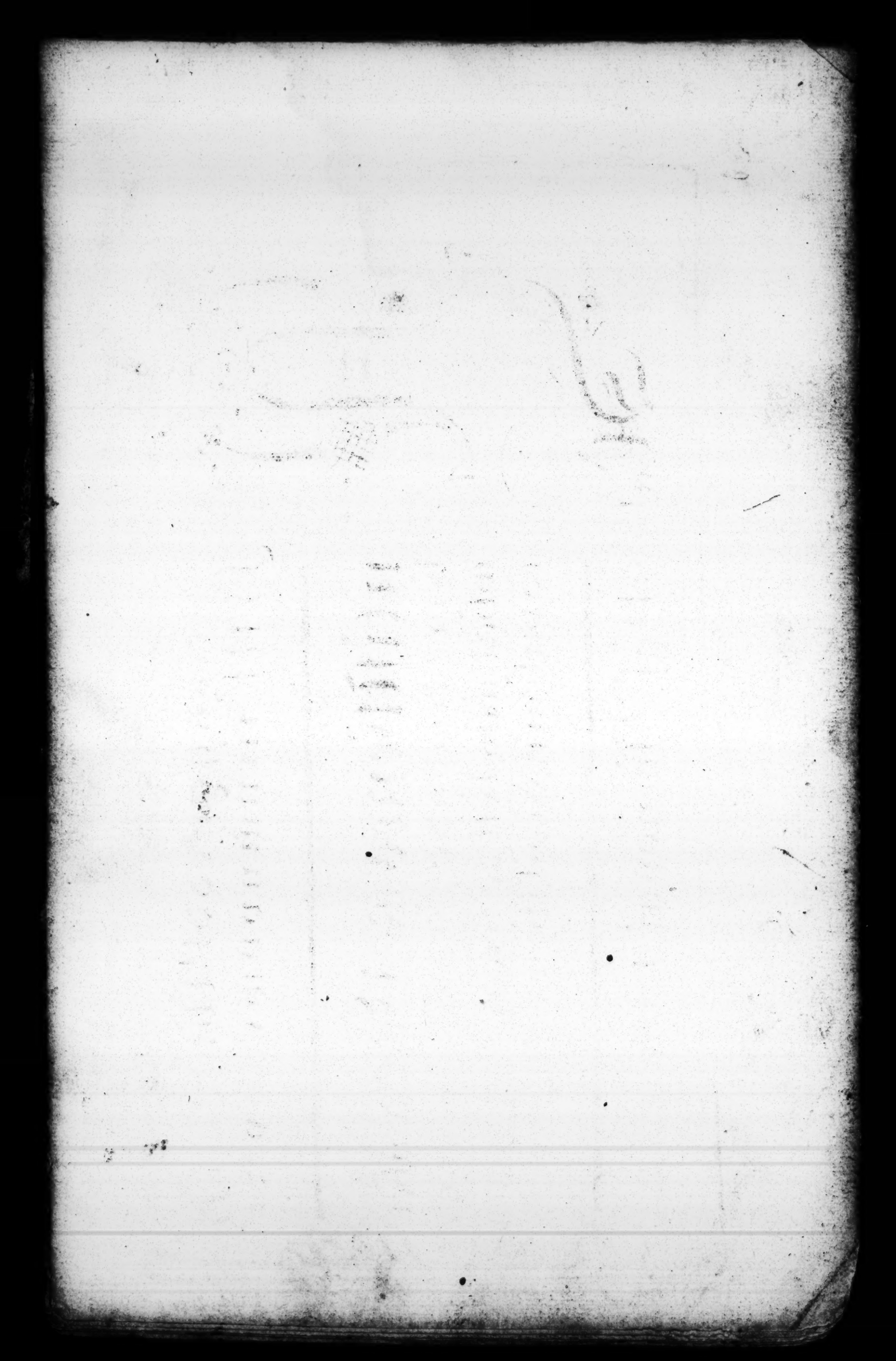
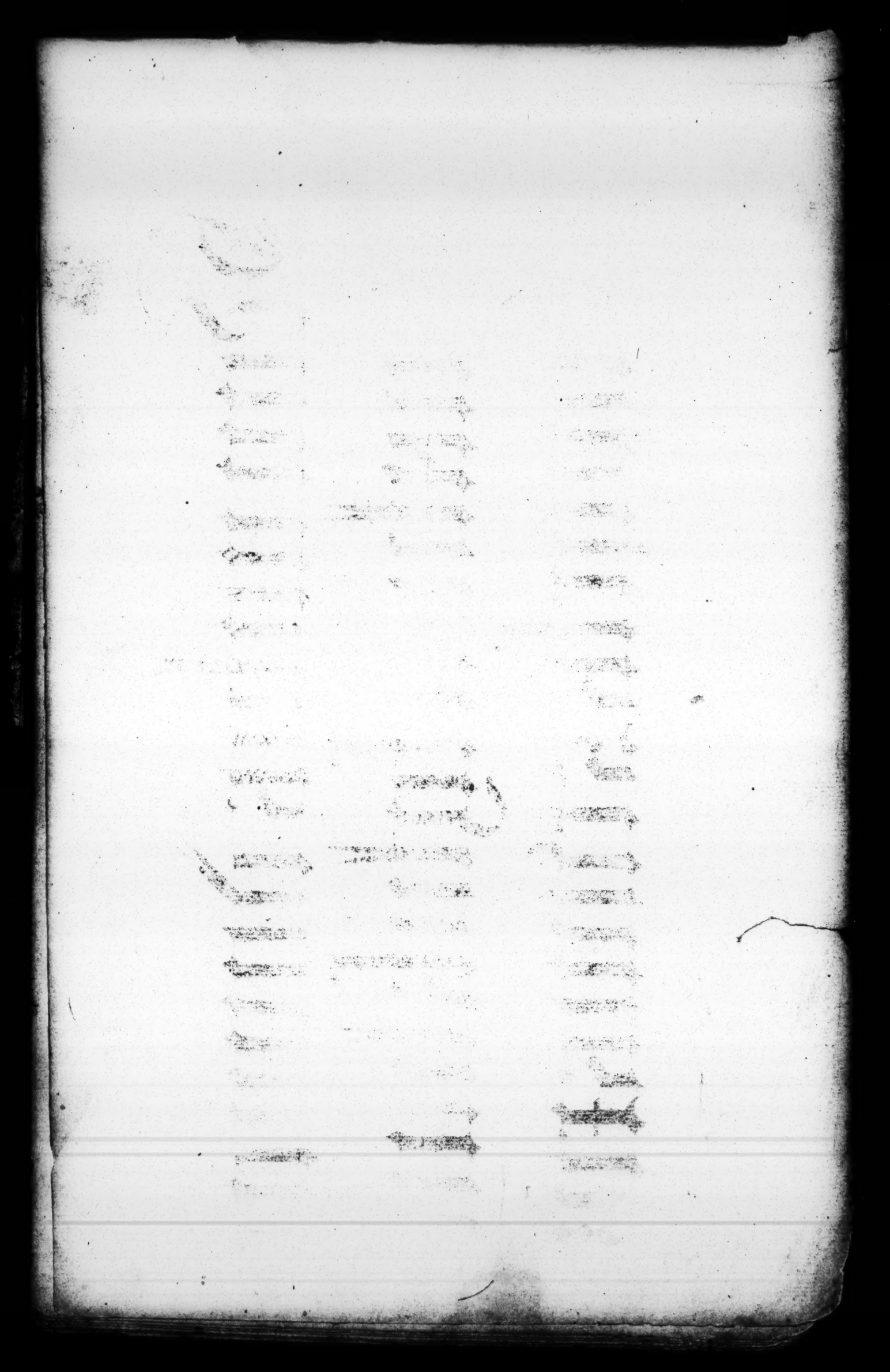


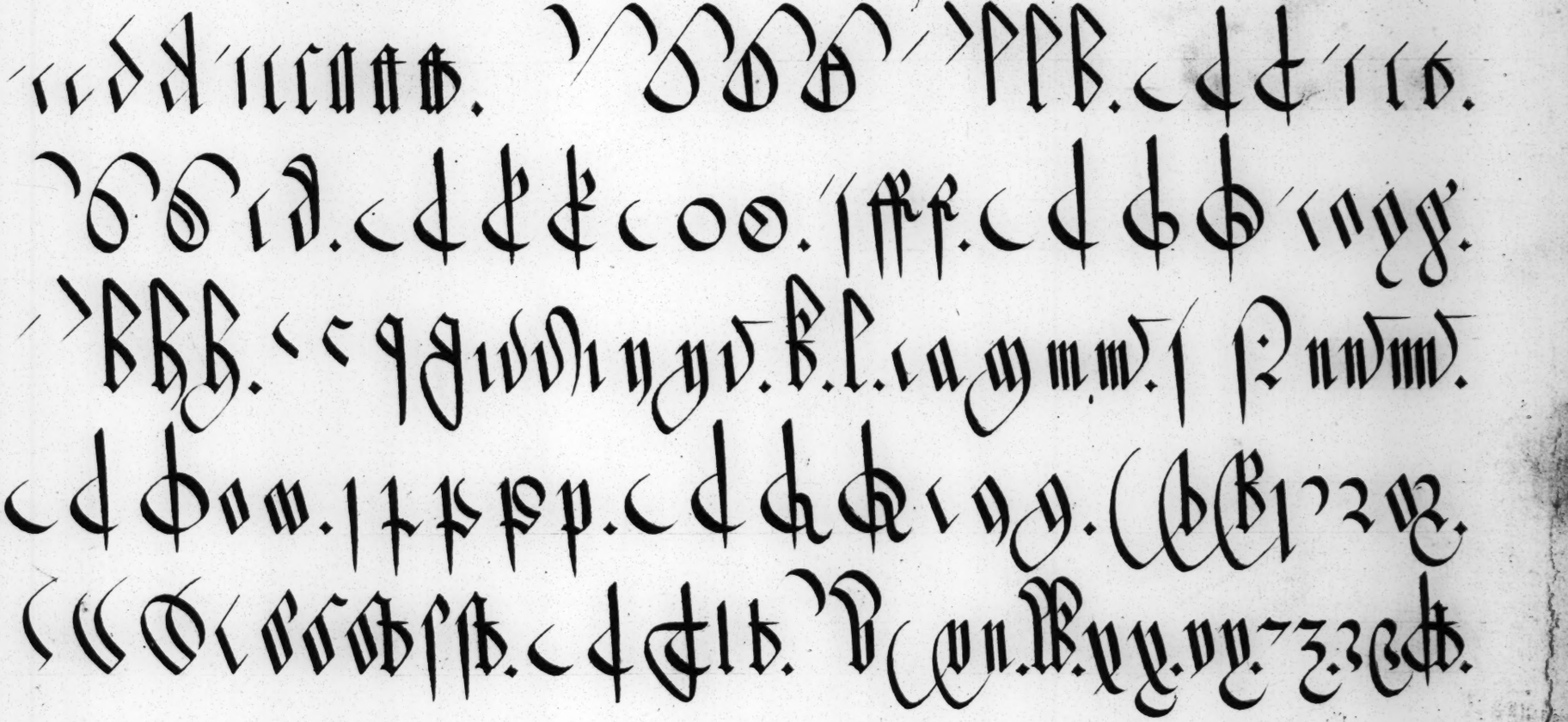
Justinian said, that the insufficiency of humane prudence magnifies the alsufficiency of divine Providence. abkqrswxz.

Eckir:

Non nobis domine
nobis cedet gloriam
Cocker.



The Breakes of Exemplifying Letters, wch are ye foundation of Great & Small Court-hand.



TO THE

Right Worshipfull ye Major,

Recorder

ALDERMEN AND SHERIF,

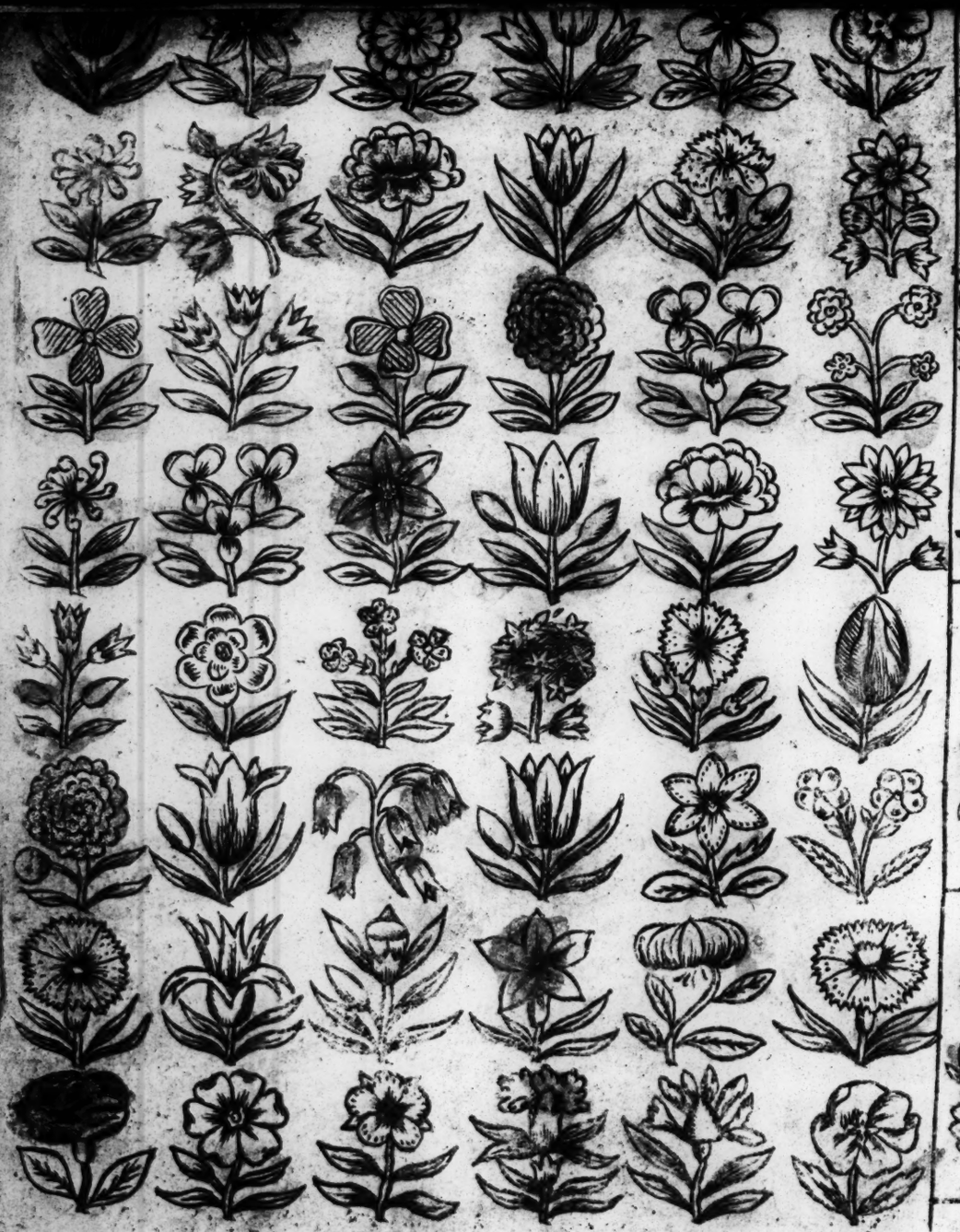
Of the Town & County of Newcastle upon Tyne.

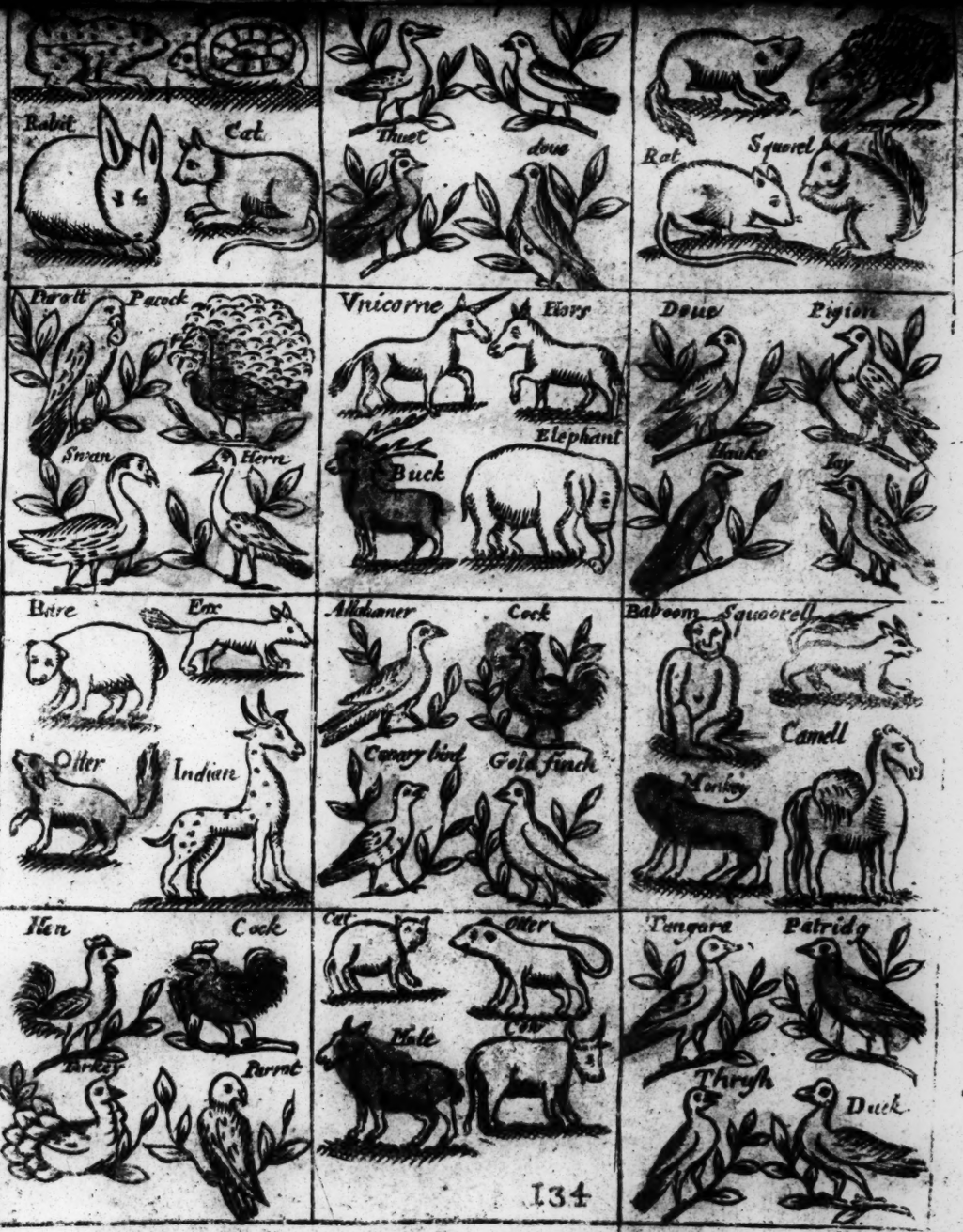
YOUR Servant [illegible] a Small Copy Book, for ye Use and Benefit of ye Freem[illegible] Sons [illegible] the Free School, of which Your Worships were pleased to [illegible] almost in my minority.) I therefore most humbly Dedicate the first Fruits [illegible] Endeavours to yor Worships begging yor Acceptance which will Encourage

Yor most Obliged humble Servt

Willm Banson

NEWCASTLE
June ye 15:
M.D.C.C.II.





Sold by Hen: Overton

Festina Lente

By writing slowly you'll in time write well
Seldom doth haste with Accuracy dwell
Practice the C, the I, the L, the S,
BB The only Letters lead to Perfectness

Angels Toys

Christ Prayeing in ye Garden

S.t Peter

Peace and

Printed & Sold by Timothy Jordan at ye Golden Lion in Fleetstreet over against Serjea

The Theater of Christs Pass.n

Joseph and Mary

A Flower Pot

Banson Scr.
Pennam Sculptura perfecit
Great Benefits to Humane kind Accrew
By Penmanship, and by the Graver too.
Th' uneven roughness of the Penman's line
G. G. The Graver's Smoother hand doth much refine.
12.

George the 2
Frederick Prince of Wales
Her Royal Highness Augusta Princess Dowager of Wales
Highness George Prince of Wales born 4th May 1738
Her Royal Highness Princess Elizabeth born 31st July 1737
His Royal Highness Prince Edward born 14th March 1739
Highness Princess Augusta born 31 July 1740
His Royal Highness Prince Henry Frederick born 27th Oct 1743
Her Royal Highness Princess Louisa born 8 Mar 1749
Prince William Henry born 14th Nov 1743
His Royal Highness Prince Frederick William 13th May 1750
Her Royal Highness Princess Carolina Matilda born 11th July 1751

Nulla dies sine Linea.

Perfection comes by Practice in each Art,
In Pens Perfection dost thou claim a part.
Pass not a day without some polish'd line:
And unto bold free Stroaks thy hand incline.

P. P.

George the 2

Frederick Prince of Wales

Her Royal Highness Augusta Princess Dowager of Wales

ness George Prince of Wales
born 14th May 1738

His Royal Highness Princess Elizabeth
born 31st July 1737

His Royal Highness Prince Edward
born 14th March 1739

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born 31 July 1740

His Royal Highness Prince Henry Frederick
born 27th Oct 1745

Her Royal Highness Princess Louisa
born 8 Mar 1749

ss Prince William Henry
born 14th Nov 1743

His Royal Highness Prince Frederick William
born 15 May 1750

Her Royal Highness Princess Caroline Matilda
born 11th July 1751

a b c d e f g h i j k l m n o p q r ſ s t u v w x y z &

NE JURATE OMNINO

HUN converſe with ſuch as Prophanely Swear;
Who neither God's nor Nations Laws revere.
For 'tis a Wicked Blaſphemous Offence,
To uſe GOD'S name to each impertinence.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &.

Banſon Scr. 23

A Fidler
A Foot
Punch
Polly Peachum
Pickel Herring
Harle-quen
Fresky Moll
Briguelle
Merry Andrew
Tom the Piper
Milkmaid
Dutch Scater
a Comedian
a Harlot
Scaremouch
Sr J. Sewell

Virtus non forma

The Hopes and Wishes of a Worldly Mind,
To outward Objects only are Confind;
But may yor generous Soul abound wth Sense
Of th' minds more noble inward Excellence.

A Fidler
A Foot
Punch
Polly Peachum
ickel Herring
Harle- quen
Fresky Moll
Briguelle
Merry Andrew
Tom the Piper
Milkmaid
Dutch Scater
a Comedian
a Harlot
Scaremouch
Sr J. Sewell

Pulcherrima Virtus.

Vertue hath such a Charming Shape & Mien,
That could She but with outward Eyes be Seen,
The guilty World would soon cease to Adore,
Her Rival Vice and Dote on her no more.

A Fidler

A Foot

Punch

Polly Peachum

Pickel Herring

Harle=quin

Frosty Moll

Briguelle

Merry Andrew

Tom the Piper

Milkmaid

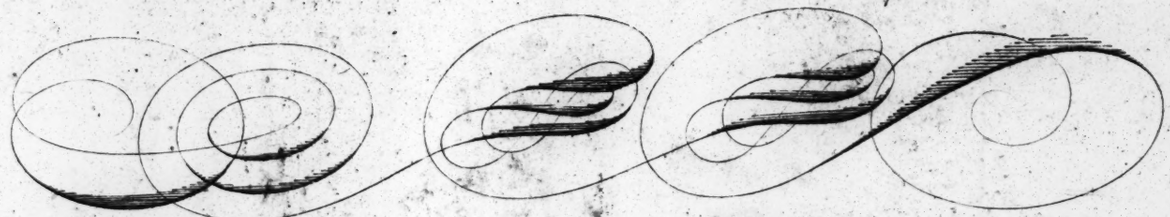
Dutch Scater

a Comedian

a Harlot

Scaremouch

Sr J. Sewell



CONSILIO ET VI.

When you have Busines of concern to doe,
With Prudence act and Resolution too:
Under whose Conduct you shall seldom faile,
W. W. Wisdom and Courage joynd must needs prevaile.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z B. IANSON SCR.

A Fidler

A Fool

Punch

Polly Peachum

ickelHerring

Harle= quin

Freaky Moll

Briquelle

Merry Andrew

Tom the Fiper

Milkmaid

Dutch Scater

Comedian

a Harlot

Scaremouch

Sr J: Sewell

Christ ist mein Leben, Sterben ist mein Gewinn.

Philipp. 1. v. 21.

Als nun der Hochedelgebohrne, Hochgelahrte, Hochweise und Hochbenahmte Herr

Johann Christian Wilhelm Schaffgotsch,

Der Freyen Standes-Herr auf Kynast, Greiffenstein, Lomnitz, Schildau, Cunnersdorf, Petersdorf, Arnsdorf, Seidenberg, Ullersdorf, Schmiedeberg, Buchwald, Giersdorf, Hermsdorf, Schönwaldau, Ober- und Nieder-Zieder, Ober- und Nieder-Hayn, Ober- und Nieder-Rudelstadt, Ober- und Nieder-Hermsdorf, Ober- und Nieder-Leipe, Ober- und Nieder-Wiesenthal, Ober- und Nieder-Ullersdorf, Ober- und Nieder-Schwedeldorf, Ober- und Nieder-Kunzendorf, Ober- und Nieder-Hartau, Ober- und Nieder-Falkenhayn, Ober- und Nieder-Ludwigsdorf, Ober- und Nieder-Wiesa, Ober- und Nieder-Schreibersdorf, Ober- und Nieder-Hennersdorf, Ober- und Nieder-Rengersdorf, Ober- und Nieder-Ullersdorf, Ober- und Nieder-Schwedeldorf, Ober- und Nieder-Kunzendorf, Ober- und Nieder-Hartau, Ober- und Nieder-Falkenhayn, Ober- und Nieder-Ludwigsdorf, Ober- und Nieder-Wiesa, Ober- und Nieder-Schreibersdorf, Ober- und Nieder-Hennersdorf, Ober- und Nieder-Rengersdorf,

Hochfürstlich Schweidnitz-Jauerischer Geheimer Rath, Landes-Aeltester, Ritter des Königlich-Preußischen Rothen Adler-Ordens II. Classe, Ritter des Königlich-Preußischen Militair-Ehren-Ordens, Ritter des Königlich-Preußischen Johanniter-Ordens, Ritter des Königlich-Preußischen Militair-Ehren-Ordens, Ritter des Königlich-Preußischen Johanniter-Ordens

OVERTON at the *White Horse* without *Newgate*

Sapiens re non nomine

Your Knowledge by your Virtuous actions show,
What ist to others howmuth you do know?
Let Socrates Instruct you to despise,
Y Y The fond desire of being counted Wise.

Aabbcddeeffgghhijkkllmnoppqqrrsstuvwxyz

A Fidler

A Foot

Punch

Polly Peachum

ickel Herring

Harle= quen

Fresky Moll

Briguelle

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Milkmaid

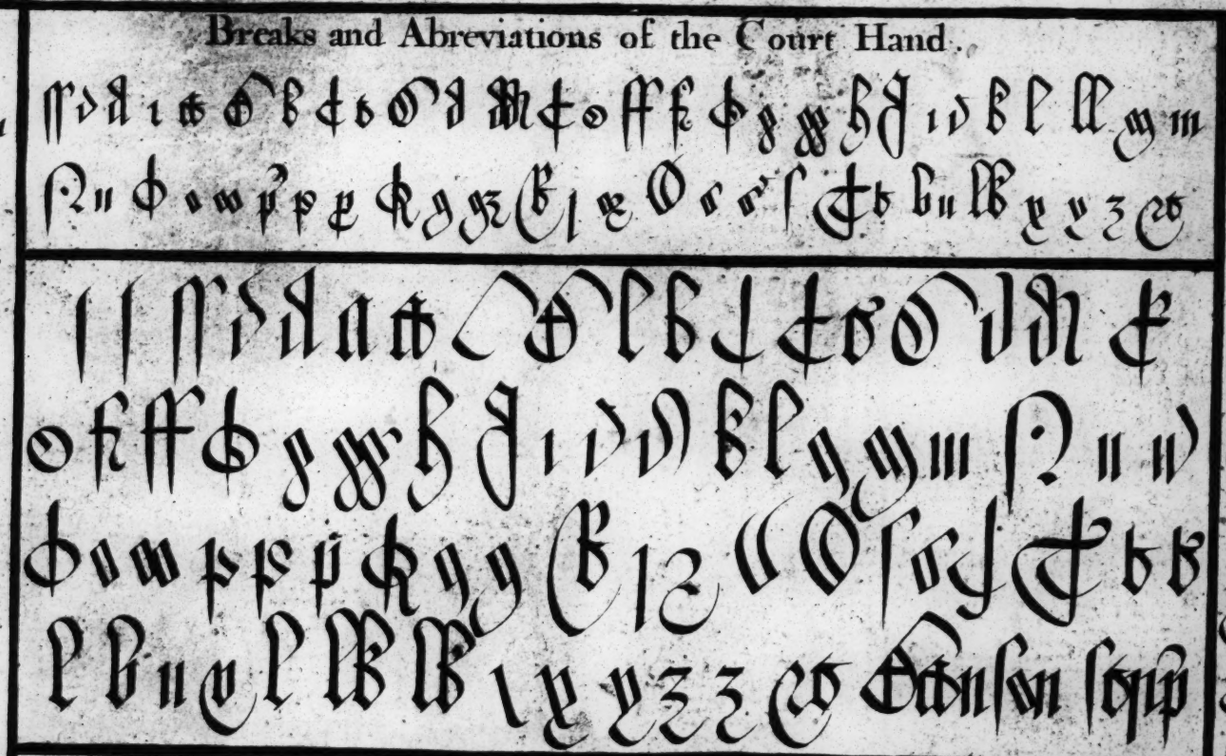
Dutch Scater

a Comedian

a Harlot

Scaremouch

S^r J: Jervell



assis	Assisa	**Breaks and Abreviations of the Court Hand.**	pro	patrio
bon	bonum		quam	quam
cur	Curia		ratione	ratione
dom	Domini		sancti	sancti
eidem	eidem		titulo	titulo
factum	factum		ultimo	ultimo
gratis	gratis		vitetom	vitetom
habere	habere		quod	quod
ibidem	ibidem		per	per
literas	literas		pro	pro
nobis	nobis	**Chancery Hand.**	pre	pre
omnibus	omnibus		Comitat	Comitat

A Fidler
A Foot
Punch
Polly Peachum
ickelHerring
Harle- quin
Frisky Moll
Briguelle
Merry Andrew
Tom the Piper
Milkmaid
Dutch Scater
a Harlot
Scaremouch
S.r J. Lewell

THE FOLGER SHAKESPEARE LIBRARY